

NUMBER ONE HUNDRED NINETY-NINE

VALUABLE PAINTINGS

OLD MASTERS

BELLINI • EL GRECO • CLOUET • VIVARINI
LUINI • FIORENTINO • LIPPI • COSTA
CLEVE • GRIEN

ENGLISH XVIII CENTURY PORTRAITS

ROMNEY: *The Three Gosling Children* and *Sir Robert Strange*
RAEBURN: *Portrait of Thomas Miller*
REYNOLDS: *Portrait of Sir William Chambers, R.A.*

OTHER ARTISTS

TURNER (Water Color) • MLLÉ. GERARD • EISEN
CHOULTSE • BERCKHEYDE • UITENVAEL

TERRA COTTA SCULPTURE

SCHOOL OF ANDREA DEL VERROCCHIO
Florentine Master of the XVI Century after a model by Michelangelo

PROPERTY OF THE ESTATE
of the late

JULES S. BACHE

OF HIS HEIRS AND OF HAZKATE COMPANY

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PUBLIC AUCTION SALE—Monday, April 23rd at 8:15 P.M.

EXHIBITION—From Saturday, April 14th until sale
(Daily 10 A. M.—6 P. M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33rd Street and Broadway
11th Floor
Telephone: PENnsylvania 6-5185
New York (1)
1945

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KENDE GALLERIES AT GIMBEL BROTHERS

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11th Floor

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OF THE CATALOGUE

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Your attention is invited to the Conditions of Sale on Pages 2 and 3
of this Catalogue

EVENING SESSION

MONDAY, APRIL 23rd, 1945, at 8:15 P. M.

Catalogue Numbers 1 to 31, Inclusive

GEORGE WEISS
FRENCH XIX CENTURY

85
1. *THE NOTARY PUBLIC*

At a table strewn with ledgers, ink stand, quill pen and books, a notary public is seated. He wears a red coat and lace jabot, and holds a quill pen in his mouth as he leafs through a book held in his hands. Signed and dated at lower right, Geo. Weiss 84. (*Estate.*) Panel: $7\frac{1}{8} \times 4\frac{7}{8}$ inches

EDUARDO ZAMACOIS
SPANISH: 1842-1871

100
2. *CHASING THE SNOWBALL*

In center foreground a small black dog chases a snowball which has been thrown by a man who, with a companion, stands beneath a large tree in a snow-covered forest. Signed and dated at lower left, Zamacois '68. (*Estate.*) Panel: $7\frac{1}{2} \times 5\frac{1}{2}$ inches
W. H. Stewart Collection, American Art Association, 1898.

GERRIT ADRIAENSZ BERCKHEYDE
DUTCH: 1638-1698

100
3. *THE VIOLINIST*

Seated figure of a smiling entertainer wearing large brown beret, ruff, brown jacket and knee-length trousers, seated at a table, playing a violin. On the table is a glass of wine and an open music score. Traces of signature at right center, Berckheyde, 1672. (*Hazkate.*) Panel: $9\frac{1}{4} \times 7\frac{1}{2}$ inches
From Ehrich Galleries, New York.

JOACHIM UYTENAEL (OR UITENVAEL)
DUTCH: 1566-1638

4. *LES AMOURS DE MARS ET DE VENUS SURPRISES
PAR VULCAIN*

The rendezvous of Mars and Venus, seen at left foreground, interrupted by the appearance of Vulcan, at upper right. Other figures and puttis in lower foreground at left and right. (*Hazkate.*) Panel: $8 \times 6\frac{1}{4}$ inches
From Ehrich Galleries, New York

IVAN F. CHOULTSE

RUSSIAN: 1877-

5. *THE PARTHENON AFTER THE STORM*

1700 The Parthenon shown in brilliant golden color amid mountainous landscape. The stone flooring glistening from a recent storm which is seen in the distance passing toward the mountains. Signed at lower right *Iw. F. Choultse (Hazkate.)*

32 x 39½ inches

Exhibited at the Choultse Exhibition, New York, 1928.

From Edouard Jonas, Paris and New York.

[Illustrated on opposite page]

IVAN F. CHOULTSE

RUSSIAN: 1877-

6. *ARABIAN VILLAGE: BISKRA*

175 At center foreground, moonlight reflects upon the white walls of an Arabian village, casting shadows of the palm trees nearby. Two Arabs in white robes approach the observer. At lower right, the reflection of a pool of water in the street. Under starlit skies. Signed at lower right, *Iw. F. Choultse.*

(*Hazkate.*)

18 x 17½ inches

Exhibited at the Choultse Exhibition, New York, 1928.

From Edouard Jonas, Paris and New York.



[NUMBER 5]

IVAN F. CHOULTSE: *The Parthenon After the Storm*

JOSEPH MALLORD WILLIAM TURNER, R.A

ENGLISH: 1775-1851

(WATER COLOR)

7. *THE PASS OF FAIDO, ST. GOTTHARD*

View of the pass, enclosed by towering mountains in a bluish morning mist. Signed at lower left, *J. M. W. Turner, R.A. (Hirshon.)*

Painted in 1844.

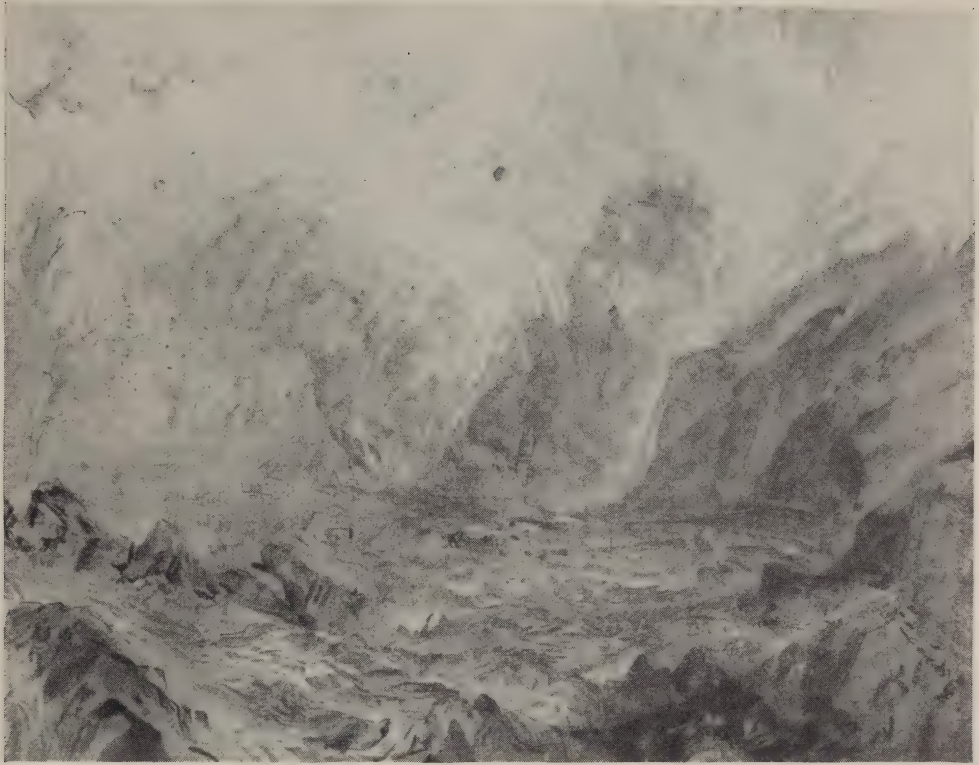
Collection Charles E. Webster.

Collection Sir Cuthbert Quilter.

From Christies', London. (On Christies' label pasted to back of mat Faido misspelled as "Fredo")

Illustrated as Frontispiece in A. J. Finberg's "Turner's Sketches and Drawings", London, 1911, and described on page 140 as follows: "The artist, we are told, made 'a few pencil scratches on a bit of paper' during a momentary stoppage of the diligence in the pass. Afterwards he put a few blots of colour to these pencil scratches, possibly 'at Bellinzona the same evening' but 'certainly not upon the spot'. In the course of a few months he showed this sketch to Mr. Ruskin, who commissioned the artist to make a finished water color from it. (The sketch is reproduced as the frontispiece of the present volume . . .)"

[Illustrated on opposite page]



[NUMBER 7]

JOSEPH MALLORD WILLIAM TURNER, R.A.:

The Pass of Faïdo, St. Gotthard

LOUIS LEOPOLD BOILLY (Attributed to)

FRENCH: 1761-1845

8. *POSTLUDE*

200
A figure of a woman *en déshabillé*, seated on the edge of a sofa. in white cap and long gown, her arms crossed and one shoe on the floor beside her. Green drapery at right background.

(Miller.)

18 x 14³/₄ inches

[Illustrated on opposite page]



[NUMBER 8]

LOUIS LEOPOLD BOILLY (Attributed to) : *Postlude*

MLLE. MARQUERITE GERARD

FRENCH: 1761-1837

9. *A FAMILY SCENE*

21300
A lady, with long blonde hair tied with a braid and wearing low-cut long white satin dress, is seated in an arm chair. Before her stands her husband in a short, dark coat, a pink waistcoat and long closely-fitted trousers tied at the knee with yellow ribbons. He is holding a semi-nude child in his arms and a dog stands with its front paws on his knee. At left, a maid stands holding two doves, and at her feet a cat lies upon a green cushion. Signed at center right, *Mlle. Gerard. (Hazkate.)*

Cradled panel: 16 x 12 $\frac{3}{4}$ inches

Collection of M. Gouttenoire de Toury.

From Wildenstein & Company, New York.

[Illustrated on opposite page]



[NUMBER 9]

MLLE. MARQUERITE GERARD: *A Family Scene*

CHARLES DOMINIQUE JOSEPH EISEN

FRENCH: 1720-1778

10. *BOY AND GIRL WITH HURDY-GURDY*

1700
A young boy with powdered curly hair, straw tricorn, blue and brown coat and lace cuffs, sits holding a hurdy-gurdy. He is watching the antics of a small puppy which is dressed in red costume and small hat. The dog's front paws are held by a young girl wearing plume in her coiffure, low-cut striped satin gown and gold scarf. (*Hazkate.*)

Cradled panel: 9½ x 7⅞ inches

[Illustrated on opposite page]



[NUMBER 10]

CHARLES DOMINIQUE JOSEPH EISEN:
Boy and Girl With Hurdy-Gurdy

DOMENICO THEOTOCOPULI (El Greco)

SPANISH: 1545-1614

11. *PORTRAIT OF A MAN*

Three-quarter length portrait of an elderly gentleman wearing a grey beard and side whiskers, white lace ruff and dark, buttoned cape; his right hand resting in the folds of his cloak, a white lace cuff at his wrist. (*Hazkate.*) 20 $\frac{3}{4}$ x 13 inches

From F. Kleinberger Galleries, New York.

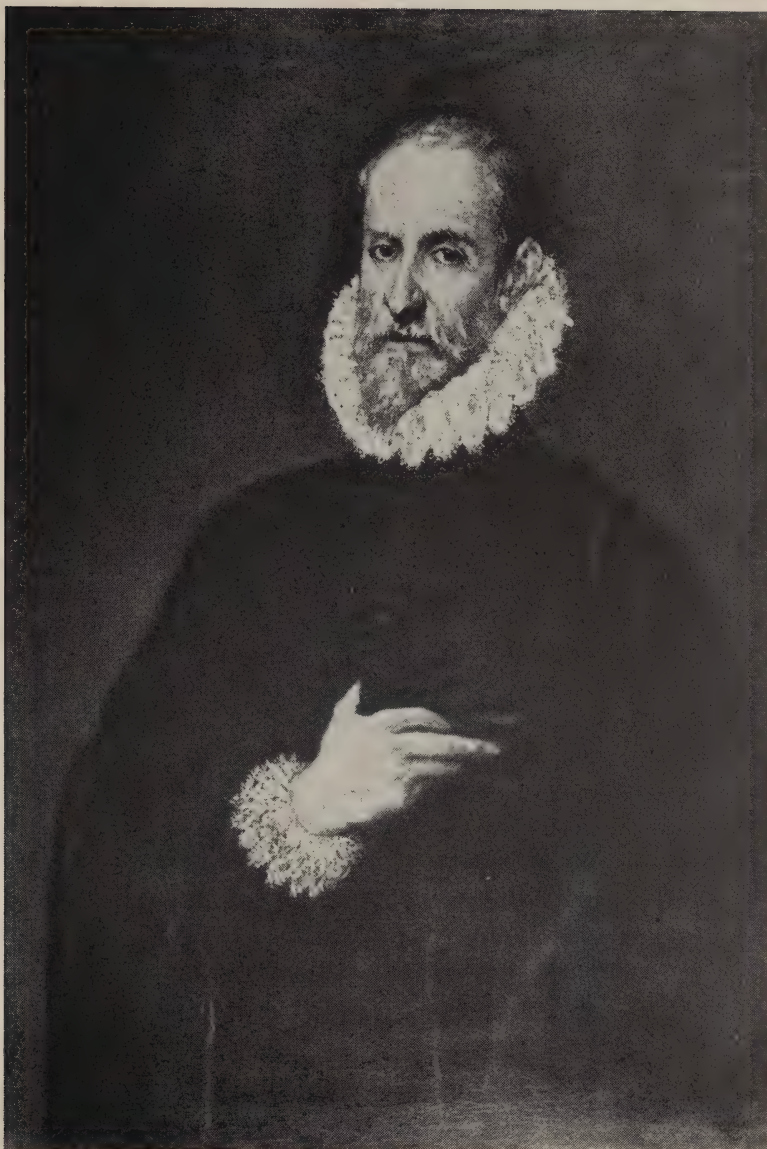
Collection Count Alessandro Contini-Bonacossi, Rome.

Recorded in August L. Mayer's "El Greco" edition Hanfstaengel, Munich, 1926—No. 346 B.

Accompanied by Certificate by August L. Mayer on back of photograph, a photostat of certificate to be given to the purchaser.

Note: Professor Mayer writes again on Jan. 20, 1930 to Mr. Bache, regarding this picture — ". . . I have never refused to accept this picture as genuine, and I first knew it by photograph. Later I examined it at Kleinbergers and recommended it to a collector who did not buy it, but it was bought later by Count Contini who did very well to purchase it . . ."

[Illustrated on opposite page]



[NUMBER 11]

DOMENICO THEOTOCOPULI (El Greco): *Portrait of a Man*

FRANCOIS CLOUET

FRENCH: 1516-1572

12. *PORTRAIT OF Mlle. DE CHABOT*

Portrait of a woman, to left, with brown curled hair and wearing headdress and bodice of lace, embellished with pearls and jewels. A jeweled necklace and festoons of pearls are draped over the waist of her dark gown. (*Hazkate.*)

Panel: 12 $\frac{3}{4}$ x 9 $\frac{1}{8}$ inches

Collection Count Georges de Montbrison, Château St. Roch, France.

Collection Baron Jean de Charpentier, Paris.

From F. Kleinberger Galleries, New York.

Note: Mlle. Chabot was the daughter of Philippe De Chabot, Admiral of France. The Chabot family was one of the oldest and most powerful in Poitou. Philippe was companion to Francis I, and upon the King's accession, was given many honors and estates. After the battle of Pavia, he was made Admiral of France and Governor of Burgundy.

[Illustrated on opposite page]



[NUMBER 12]

FRANCOIS CLOUET: *Portrait of Mlle. De Chabot*

BARTOLOMMEO VIVARINI (Called da Murano)

ITALIAN: 1446-1502

13. *THE VIRGIN AND CHILD*

153
Seated before a table, the youthful Madonna in dark cape and hood lined with red, and red robe, nurses the young Child who has a rose drapery around Him and is seated on a cushion. At left background distant view of a landscape is seen. Signed and dated at lower right. *Bartholomes Vivarinus De Muriano*, 14... (third figure probably an 8). (*Hazkate.*) $21\frac{1}{2} \times 18\frac{1}{2}$ inches Transferred from panel to canvas. In carved wooden frame of the period.

Collection Baron Lazzaroni.

Collection Dr. Paul Mersch.

From Edward Brandus, New York, 1911.

[Illustrated on opposite page]



[NUMBER 13]

BARTOLOMMEO VIVARINI (*Called da Murano*):

The Virgin and Child

BERNARDINO LUINI

ITALIAN: 1475-1531

14. *ST. AGNES*

1302
The Saint seen at waist length wearing crimson hooded cape and dark gown, her right hand around the neck of a lamb which she holds. A blooming lily at upper right. In original, finely carved and gilded wooden frame of the period.

(Estate.)

Cradled panel: 20½ x 16¾ inches

Collection of the Marquis de Valamanca, Madrid.

[Illustrated on opposite page]



[NUMBER 14]

BERNARDINO LUINI: *St. Agnes*

PIER FRANCESCO FIORENTINO

ITALIAN: about 1470-1500

15. VIRGIN AND CHILD WITH SAINTS

2202
At center the Virgin in dark cape and crimson robe kneels before the Infant who lies outstretched before her on a bed of roses. At left, St. John stands with staff and scroll and at right three figures adore the Child. The foremost figure holds a spray of lilies and trees form the background. At upper right, the golden figures of an ibis and a deer are seen.

(Haskate.)

Cradled panel: 37 x 32 inches

Crombez Collection.

From Wildenstein & Co.

Note: Pier Francesco, priest and artist, was the foremost painter of Madonnas, executed altar pieces for churches, paintings for chapels, as well as pictures for private homes—sacred pictures before which were uttered the prayers of noble Florentine ladies. He was particularly noted for his charming colorings, and his paintings reflected his love of nature as seen in his floral, bird, animal, tree and landscape motifs.

[Illustrated on opposite page]



[NUMBER 15]

PIER FRANCESCO FIORENTINO: *Virgin and Child with Saints*

FILIPPINO LIPPI

ITALIAN: 1457-1504

16. *MADONNA AND CHILD*

A tall blonde Madonna seen at three-quarters length. She wears a long, dark, hooded cape and crimson robe and holds the nude child in her arms. Voluted niche forming the background.

(Hazkate.)

Panel: $27\frac{1}{2}$ x $17\frac{1}{2}$ inches

From Van Diemen Galleries, New York.

Accompanied by manuscript certificate on back of photograph by Wilhelm Bode in which he says (translation): "The painting is in my opinion an early masterwork by Filippino Lippi which in the structure and the architecture, as well as in the drawing, especially of the head of Mary, has been painted entirely under the influence of his father, whereas the Child in its attitude, modeling and type, reminds us of his master Botticello. The picture is excellently preserved, particularly the costly heads of Mother and Child with their charming expressions."

[Illustrated on opposite page]



[NUMBER 16]

FILIPPINO LIPPI: *Madonna and Child*

LORENZO COSTA

ITALIAN: 1460-1535

17. *PORTRAIT OF ELEANORE DE GONZAGA,
DUCHESS OF URBINO*

8055
Bust-length portrait of the Duchess with red hair, worn long, and black lace cap. She wears a green and red velvet gown with multi-colored sleeves tied at the shoulder with small blue ribbons. A jeweled pendant and long beaded necklace completes her costume. Transferred from panel to canvas. (Haskate.) 18 x 14 inches

Collection of Mumm von Schwarzenstein, Frankfurt on Main. From F. Kleinberger Galleries, New York.

Described and Reproduced by A. Venturi in his "Storia dell' Arte Italiana", Vol. VII, p. 814. (1914).

Certified by Dr. Wilhelm Bode. (Missing.)

Monograph by Dr. George Gronau, former Director of the Cassel Gallery. (Missing.)

[Illustrated on opposite page]



[NUMBER 17]

LORENZO COSTA:

Portrait of Eleanore De Gonzaga, Duchess of Urbino

JOOST VAN CLEVE

FLEMISH: 1485 (?) - 1540

18. *PORTRAIT OF A MAN*

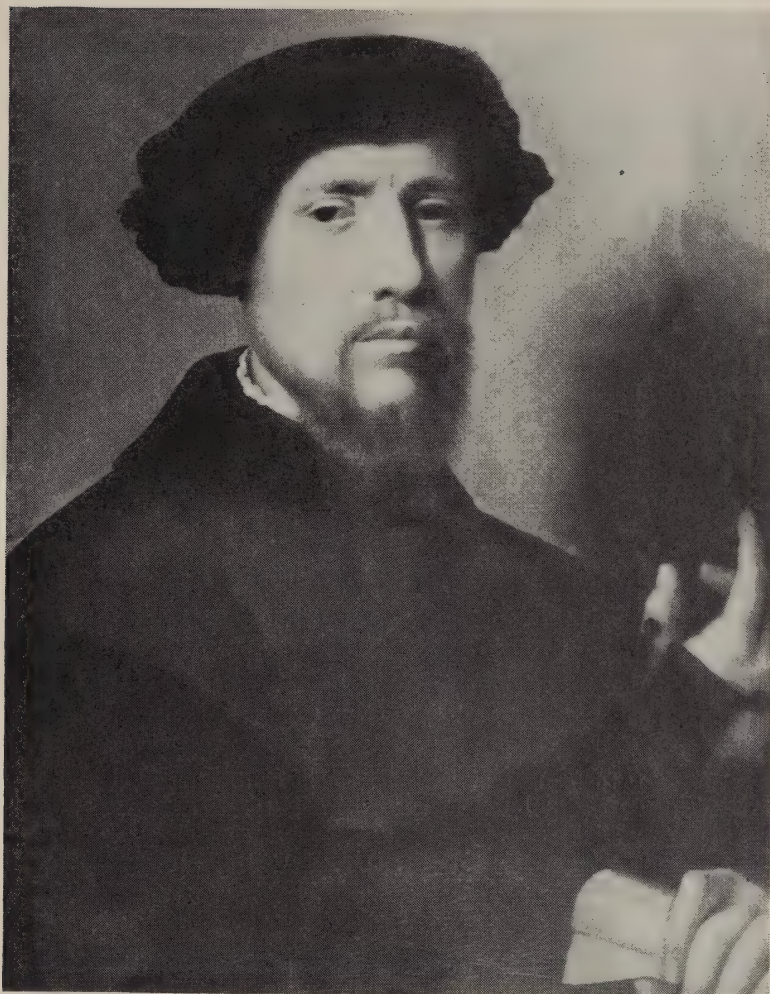
Bust-length portrait of a bearded nobleman in brown velvet suit with black collar and velvet cap, holding a glove in his left hand. (*Hazkate.*) *Panel: 24½ x 30¾ inches*

Collection of the Grand Duke of Weimar.

Certificate by Dr. Max J. Friedlander, dated Berlin, June 2, 1926 (missing).

From F. Kleinberger Galleries, New York.

[Illustrated on opposite page]



[NUMBER 18]

JOOST VAN CLEVE: *Portrait of a Man*

HANS BALDUNG GRIEN

GERMAN: 1484-1545

19. *MADONNA AND CHILD*

1750
A seated Madonna in long, flowing pearl-grey robe, long brown hair encircled with jeweled band, is seen holding the Child pressed close to her face. Before her is a plate with an apple and a putto opening a book, while another putto peers from beneath the red drapery forming the background. A dove appears at upper center while at upper right, a cherub holds back the drapery. Monogrammed at lower right, HB.

(Hazkate.)

Cradled panel: 19 x 15 inches

Collection Roehrer, Unterschöndorf, Bavaria.

Collection Chillingworth, Nuremberg.

Chillingworth Sale, Berlin, Sept. 5, 1922, No. 40.

Swiss Private Collection, 1923.

Published by Gabriel von Terey, "Die Roehrer sche Madonna mit Kind von Hans Baldung Grien", in *Muenchener Jahrbuch der bildenden Kunst*, 1912, p. 147 with plate.

Published by Hans Curjel, "Hans Baldung Grien", Munich 1933, p. 151; mentioned as variant of the Nuremberg picture.

Note: A somewhat earlier version of this composition signed I.G.B. and dated 1516 in the Germanic Museum in Nuremberg. Published in "Anzeiger des Germanischen Museums", 1910.

[Illustrated on opposite page]



[NUMBER 19]

HANS BALDUNG GRIEN: *Madonna and Child*

GIOVANNI BELLINI

ITALIAN: 1428-1516

20. VIRGIN AND CHILD

Three-quarter length portrait of the young Madonna in white cowl and dark, hooded mantle holding the golden-haired Child in her arms, before a red drapery. In right background, view of the city is seen under cloudy skies. (*Hazkate.*)

Cradled panel: 21 x 16½ inches

Attributions by Dr. George Gronau, Roberto Longhi and Baron D. von Hadeln.

Collection Count Alessandro Contini-Bonacossi, Rome.

Exhibited at the Exhibition of Masterpieces of Art, Newark Museum, 1940.

Accompanied by MS authentication by Dr. George Gronau, 1928, which reads as follows: "The picture of the Virgin and Child, corresponding in composition with the pictures in the Collection Salomon and Oldenburg, is in my opinion a perfectly genuine, original and beautiful work by Giovanni Bellini. Comparing it with the other versions already known, it is the finest of all. The piece of landscape seen in the distance shows the marvellous gifts of Gio. Bellini as a landscape painter. The state of preservation, so often very precarious in Venetian paintings of this period, is in the case of this picture absolutely perfect."

Accompanied by MS authentication by Roberto Longhi dated May, 1928, in which he states, in part (translation): "... is in my opinion an authentic work of Giovanni Bellini about 1480. We already knew from the other Madonnas of Oldenburg, Bonn and of the Salomon Collection (New York), the general motif on which this composition is based. While the Madonna, formerly at Oldenburg, reveals itself as a later work; the other at Bonn as from the Bellini workshop; and the one in the Salomon Collection, in certain parts, particularly in the Child, is by the hand of a collaborator, this new example, instead, clearly shows the first authentic treatment of a motif very dear to the master. The date which we suggest as about 1480, i.e., even before the St. Giobbe altarpiece, seems to result from several elements; whilst others induce us to place it after 1475. In fact, the firmness and clarity of the drawing still visible as line in certain parts of the face, particularly in the eyes, connects it with the youthful works, while, on the other hand, the general shape of the group based upon a conception of volume (in this case a pyramidal volume) and no more of line, shows the closeness of the influence of Antonello which did not appear before 1475-80. . . ."

Accompanied by MS letter from Baron D. von Hadeln which reads as follows: "I was very pleased that you so kindly gave me the opportunity to see your very beautiful and most important Madonna by Giovanni Bellini which you recently acquired. It is now eighteen years ago that I wrote in the 'Zeitchr. f. Bild. Kunst N. F. XXII, 1910, p 139' an article on copies after lost originals by Giovanni Bellini. I published then as school copies the Madonna formerly in the Gallery of Oldenbourg and a very similar one in the Bonn Museum saying the original was either destroyed or hidden in some unknown place. Afterwards Mr. Berenson published in his 'Venetian Paintings in America' a third version which I considered also to be a school copy. It gives me now a great satisfaction that at last the original of all has finally been found in your Madonna and fortunately in a very good state of preservation."

[Illustrated on opposite page]



[NUMBER 20]

GIOVANNI BELLINI: *Virgin and Child*

VENETIAN XVII CENTURY

21. *IDEAL PORTRAIT OF THE DOGE LEONARDO
LOREDANO* [1501-1521]

Three-quarter length portrait of the Doge with downcast eyes, right hand extended and left resting on the arm of a crimson and gold chair. He is wearing a crimson and gold cap, long flowing golden robe and cape richly embroidered. At upper left a landscape painting is seen on the wall. (*Estate.*)

58½ x 46 inches

Collection Comte de Pourtales Gorgier, Paris.

Note: The portrait is based on Giovanni Bellini's portrait of the Doge Leonardo Loredano with four patricians, dated 1507 (formerly Spiridon and Nemes Collections; published by Erika Tietze Konrad in *Belvedere*, VIII, 1929, p. 106, and Gronau, *Giovanni Bellini, Klassiker der Kunst*, 1039, page 162). Head, shoulders, chair and position of the hands are after Bellini's portrait; the rest of the figure and the landscape background are added in imitation of the Doge's portraits by Titian and Tintoretto. See Marzell von Nemes Collection Munich, 1931, Plate No. 24.

[Illustrated on opposite page]



[NUMBER 21]

VENETIAN XVII CENTURY:

Ideal Portrait of the Doge Leonardo Loredano (1501-1521)



[NUMBER 22]

GIROLAMO DEL PACCHIA (Attributed to)

ITALIAN: 1477-1533

22. *HOLY FAMILY*

Mary, Joseph, the little St. John and Angels seen in a landscape. St. John lies on red drapery while the Virgin and Joseph watch him sleeping. Trees, mountains and cloudy sky in background. (*Estate.*) *Arched panel: 22½ x 14½ inches*

Note: The influence of Leonardo da Vinci, through Sodoma, seen in the head of the Madonna would indicate that this picture is a work done very late in the master's career.

[See illustration]



[NUMBER 23]

BOCCACCIO BOCCACCINI, The Elder (Attributed to)

ITALIAN: 1467-1524/5

23. *MADONNA AND CHILD*

The young Madonna seen at waist length clothed in golden scarf, blue cape and red robe. She is holding the golden-haired, nude Child, and at lower center an apple rests upon a ledge. Landscape background. Transferred to panel from canvas.

(Estate.)

18¾ x 14¾ inches

[See illustration]

SCHOOL OF PINTURICCHIO

ITALIAN XV CENTURY

24. *VIRGIN MARY WITH CHILD*

The youthful Virgin seen at three-quarters length in crimson gown and black and gold hooded cape. She is holding the Child on her lap as He nurses. Landscape background.

(Hazkate.)

Cradled panel: 18 x 15½ inches

[Illustrated on opposite page]



[NUMBER 24]

SCHOOL OF PINTURICCHIO: *Virgin Mary with Child*

GEORGE ROMNEY

ENGLISH: 1734-1802

25. *PORTRAIT OF SIR ROBERT STRANGE*

Three-quarter length portrait of a man with curled white wig, white jabot and red cloak edged with brown fur. His right hand holding a scroll is resting on his knee, his left hand on the arm of a chair. Beside him, at left, a table holds books, papers, ink and quill pen. (*Estate.*) 50 x 40 inches

Painted in 1788.

Collection of James Strange.

Collection of Sir Thomas Strange.

Collection of C. V. Strange.

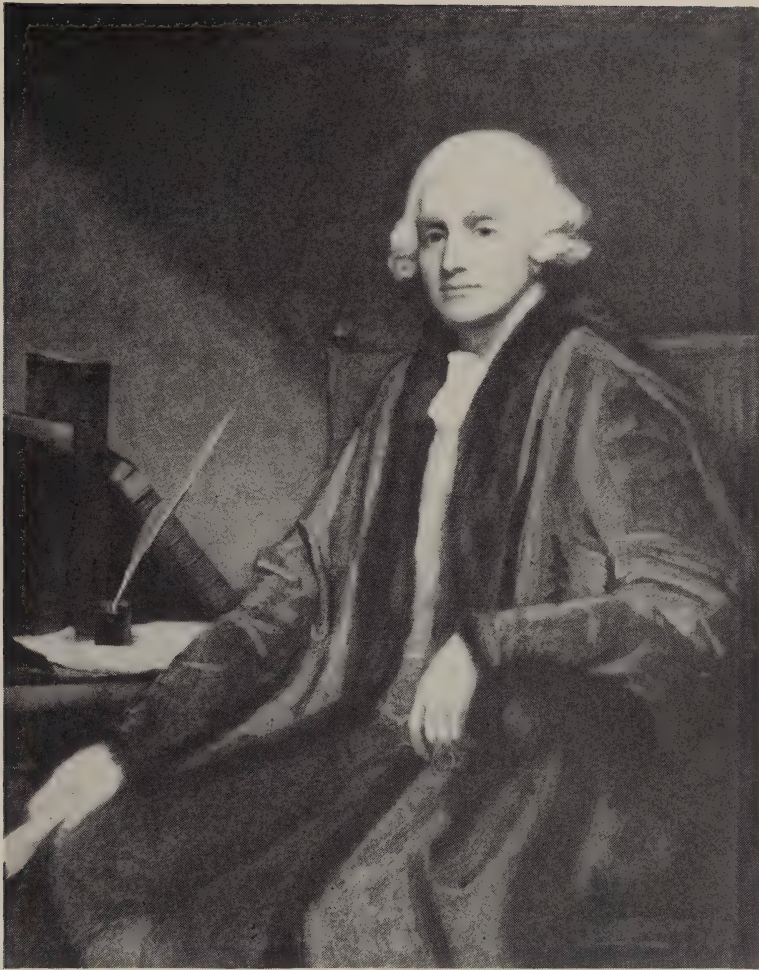
Collection of Lumisden Strange.

Recorded in Humphry Ward and W. Roberts' "Romney", 1904, Vol. 2, page 152.

Note: Sir Robert Strange, the eminent engraver and picture collector; born at Kirkwall, July 14, 1721; fought at Culloden, and married Isabella Lumisden, sister of the secretary to Prince Charles Edwards; settled in London, 1750; knighted by George III in 1787, died July 5, 1792.

This portrait was inherited by Sir Robert Strange's eldest son, James. It then passed successively into the possession of other members of the family. Sir Robert intended to destroy his plates to prevent having inferior copies made of them but Romney, who was a close friend and great admirer of Sir Robert, asked him not to do this for they were still worth their price.

[Illustrated on opposite page]



[NUMBER 25]

GEORGE ROMNEY: *Portrait of Sir Robert Strange*

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723-1792

26. *PORTRAIT OF SIR WILLIAM CHAMBERS, R.A.*

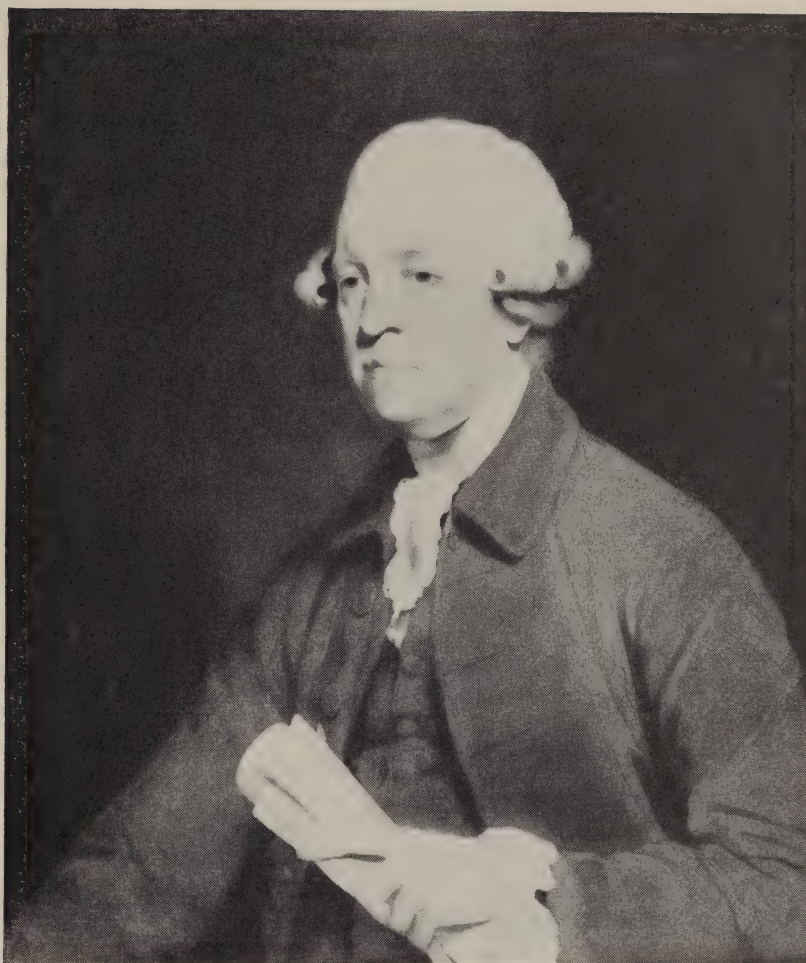
Waist-length portrait, seated, showing man with curled, white hair, crisp white jabot and red coat and vest. He holds a scroll of paper in his left hand. Dark background. (*Beckman.*)

30½ x 25 inches

Note: Sir William Chambers was the famous architect of Somerset House. He studied in Italy and later in Paris where he worked with Claisseau and lived with Wilton, the sculptor. Returning to England with Cipriani, he married Wilton's daughter. He was architect to the King and Queen and was appointed architect of Somerset House in 1775.

Chambers' portrait was painted several times by Reynolds, who was a close friend. One, painted in 1780 is in the Royal Academy, and shows Somerset House in the background. Another is in the National Gallery showing Chambers at half-length, three-quarters to right.

[Illustrated on opposite page]



[NUMBER 26]

SIR JOSHUA REYNOLDS, P.R.A.:
Portrait of Sir William Chambers, R.A.

SIR HENRY RAEBURN, R.A.

SCOTCH: 1756-1823

27. *PORTRAIT OF THOMAS MILLER, W.S.*

Bust portrait to right, looking in the direction of the observer; he has short white hair and side whiskers, and wears a dark brown coat with wide lapels, a waistcoat and a white jabot; a double gold chain across his waistcoat. Dark brown background. (*Estate.*) 30 x 25 inches

Collection of a Lancashire family.

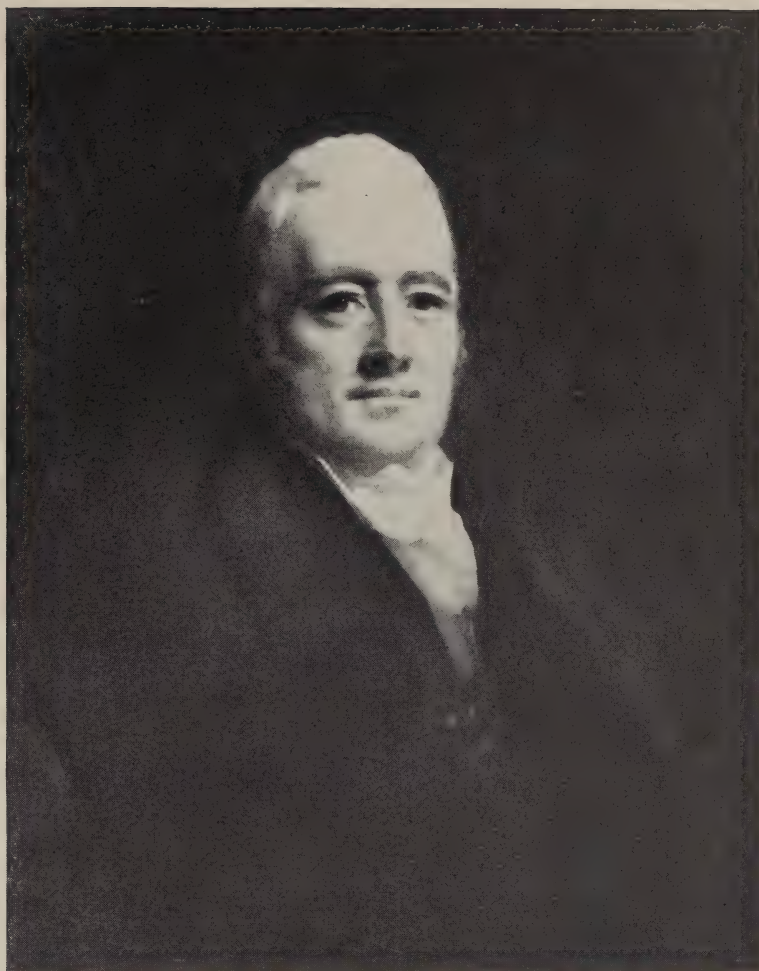
From M. Knoedler & Company.

Exhibition, the Colnaghi Gallery, London, 1904.

Recorded and illustrated in Catalogue of Paintings in the Bache Collection, Metropolitan Museum, New York, 1943. No. 59.

Note: Thomas Miller was one of the Writers to the Signet at Edinburgh, an officer of the department of justice through whom the seal upon royal warrants was authenticated. A writer to the signet formerly had important privileges, but these are now nearly abolished.

[Illustrated on opposite page]



[NUMBER 27]

SIR HENRY RAEBURN, R.A.: *Portrait of Thomas Miller, W.S.*

GEORGE ROMNEY

ENGLISH: 1734-1802

28. *THE THREE GOSLING CHILDREN*

Portrait of Caroline, Elizabeth and the small son Francis. On a flight of stairs the three children are seen; the youngest girl in a white dress, holds a bowl under a stream of water coming from a font. Above her stands the elder girl in low-necked white frock with wide pink sash, holding the youngest child who sits upon a ledge. Beside him is a gilded cage containing a bird. (*Estate.*) 59 x 47 inches

From Charles Sedelmeyer, Paris.

Reproduced in 100 Masterpieces of Art of the Sedelmeyer Gallery, Paris, 1914, No. 98.

Recorded in Humphry Ward and W. Roberts "Romney". Vol. 2, Page 62.

Recorded in Arthur B. Chamberlain's "Life of Romney", Page 155.

Note: The sittings for this portrait were commenced in 1788 and finished in March, 1790.

[Illustrated on opposite page]



[NUMBER 28]

GEORGE ROMNEY: *The Three Gosling Children*

FIGURE SCULPTURE IN TERRA COTTA

ANDREA DEL VERROCCHIO (School of)

ITALIAN: XV CENTURY

(TERRA COTTA BUST)

29. *ST JOHN THE BAPTIST*

Excellently modeled bust of the Saint as a young man; his head is slightly turned to the right; his long hair falls in curls on the forehead and on the neck; a drapery covers the left shoulder and is tied upon the right shoulder. On velvet covered oval stand. (*Hazkate.*) *Height, 16¼ inches*

[Illustrated on opposite page]



[NUMBER 29]

ANDREA DEL VERROCCHIO (School of) : *St. John the Baptist*

FLORENTINE MASTER

ITALIAN, LATE XVI CENTURY

((TERRA COTTA BUST WITH POLYCHROME))

30. *PORTRAIT OF A YOUTH IN ARMOR*

320 The youthful head with short curly hair is slightly bent and turned to left; the breast is covered with a pointed, chased breastplate with heavily roped neckband. On velvet covered stand. (*Estate.*) *Height, 13½ inches*

[Illustrated on opposite page]



[NUMBER 30]

FLORENTINE MASTER: *Portrait of a Youth in Armor*

FLORENTINE MASTER, XVI CENTURY
AFTER A MODEL BY MICHELANGELO

(TERRA COTTA GROUP WITH BLACK PATINA)

31. *SAMSON SLAYING THE PHILISTINES*

260 The powerful nude figure of the bearded Samson astride the two figures of the young Philistines; one of them sprawled on the rocky ground, head down, the other kneeling on him and clasping Samson's thighs; Samson steps with his right foot on the head of the dead youth and, bending backwards, frees himself with his left hand from the grip of the kneeling youth; with his right hand he raises a heavy club over his head in the act of striking. Revolving on round green marble base (the latter cracked): (*Estate.*) *Height, 15¾ inches*

Note: A similar group in bronze is recorded in Wilhelm Bode, *Die Italienischen Bronze Statuetten der Renaissance*, vol. II, plate CXXXV, and is classified as: Florentine Artist of the XVI Century after a model by Michelangelo.

[Illustrated on opposite page]

END OF SALE



[NUMBER 31]

FLORENTINE MASTER, XVI CENTURY:

Samson Slaying the Philistines

